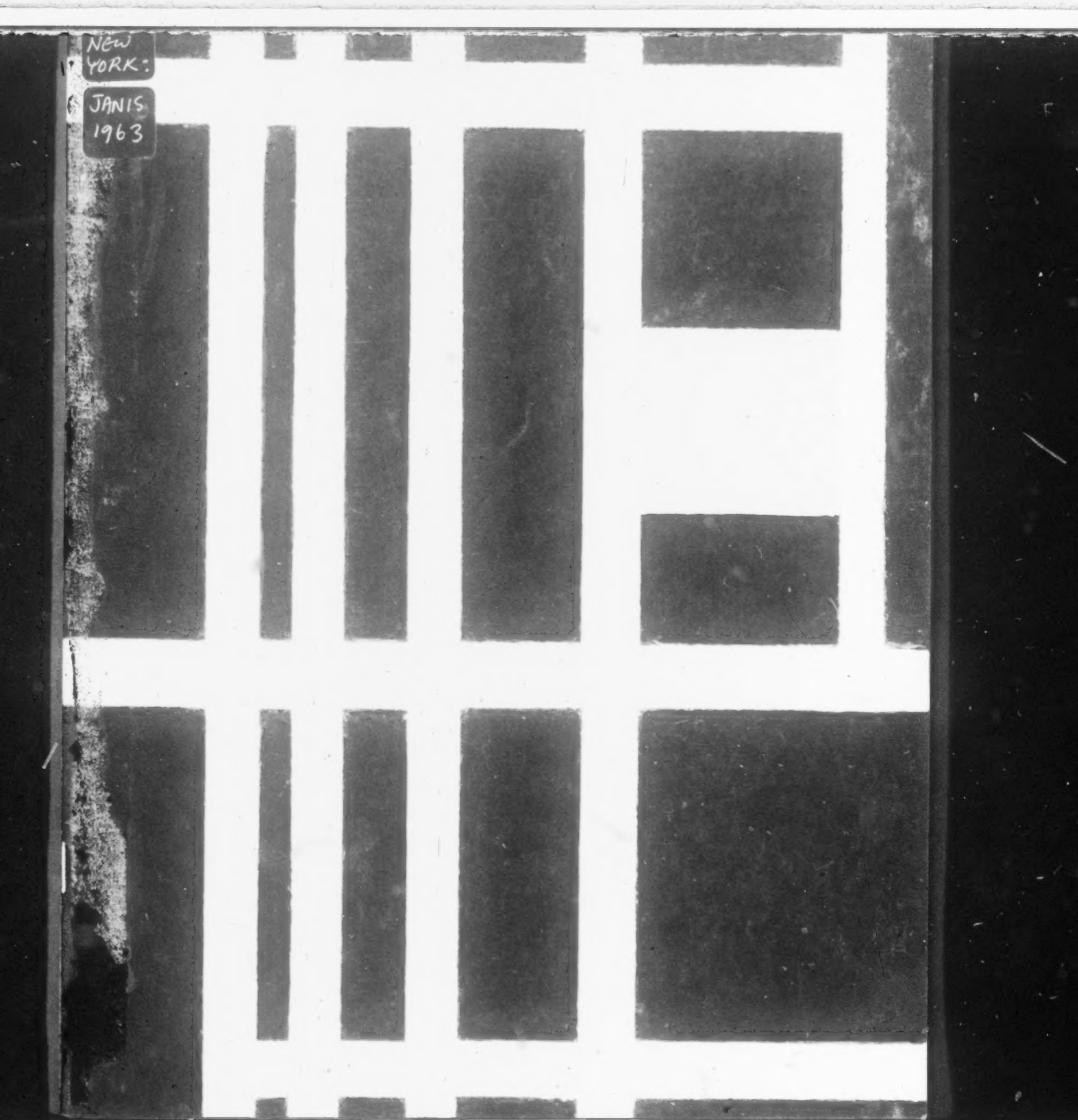
© EDITIONS DES MUSEES NATIONAUX 1963
PARIS – FRANCE

Art exhibition catalogues re-published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1977


NEW YORK:
JANIS
1963

© Sidney Janis Gallery New York 1963

COVER: Detail in full scale **Composition in Red, Blue & Yellow** 1937-42 (Catalogue #33)

PIET MONDRIAN *before his* Trafalgar Square, *New York January 1944*

In this, our sixth one-man show of the work of Piet Mondrian, we present a group of early paintings never shown before; a selection of late paintings and also a series of drawings covering a period of over forty years which the artist during this time, had kept for himself.

These drawings include an early realistic sketch (#36), several major drawings of the Cubist and Plus & Minus periods (#39, 41-44), two studies for the late composition, Broadway Boogie Woogie, now in the collection of the Museum of Modern Art (#47, 48) and one study for Victory Boogie Woogie, Mondrian's incompleted and final canvas (#49) and an interesting group of self portraits done over the years, 1912-1942 (#40, 45, 46).

Of special interest is a series of Watercolors and pencil drawings of early flower subjects, usually of a single blossom, done with exquisite delicacy, possessing as well a sense of structure that was later to dominate his classic paintings. (#37, 38, 50-56)

ACKNOWLEDGMENT

The Gallery expresses thanks for generous loans from lenders whose names appear in the catalogue listed on the colored pages.

MO

In art, the expression of vitality—pure life—is that something which is identical in all art. That something is also revealed in Nature, in all reality. Owing to different causes (such as changes of light) the appearance of nature and reality is not constant. In plastic expression, a work of art is constant. Vitality reveals itself as dynamic continuous movement in equilibrium. A study of plastic art shows us that it establishes dynamic equilibrium through a rhythm of forms, lines, and colors . . . and also the empty spaces between them. Plurality of forms, lines, colors and empty spaces creates relationship. In single forms, the proportions of the different parts of these forms represent the relations that create rhythm. It should be emphasized that forms, colors, lines, spaces are as important as the relationships, and conversely, all means of expression determine the character of the rhythm. The same is true in social life; the constituent elements are as important as their mutual relations.

For pure art then, the subject can never be an additional value; it is the line, the color and their relations which must "bring into play the whole sensual and intellectual register of the inner life . . .," not the subject. Both in abstract art and in naturalistic art color expresses itself "in accordance with the form by which it is determined," and in all art it is the artist's task to make forms and colors living and capable of arousing emotion. If the artist makes art into an "algebraic equation," that is no argument against the art, it only proves that he is not an artist.

PIET MONDRIAN

From *Plastic Art and Pure Plastic Art*, 1937, George Wittenborn, Inc., New York.

P1055

Catalogue

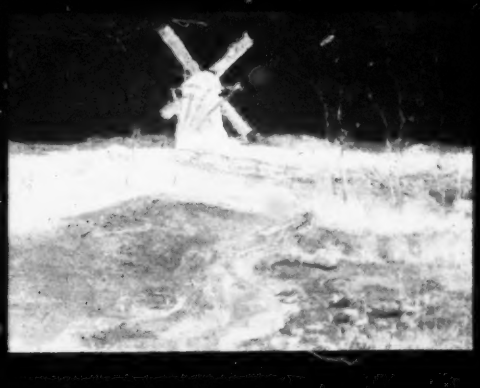
3

1

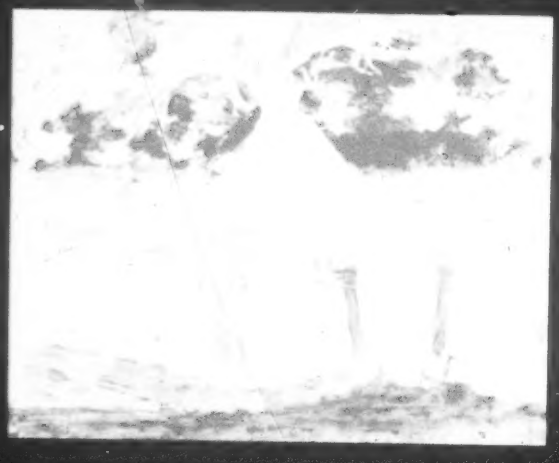
2

4

8



7



5

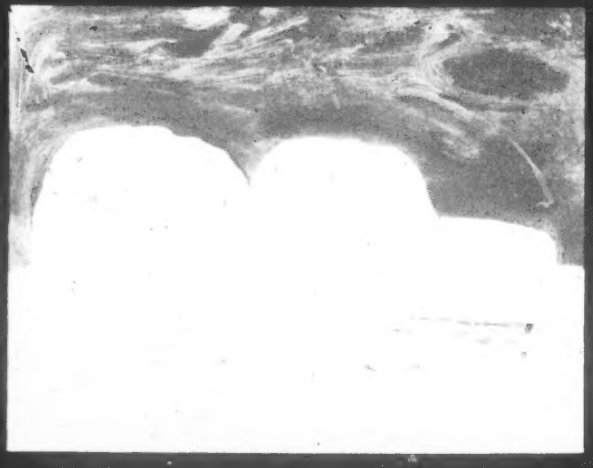
9

6

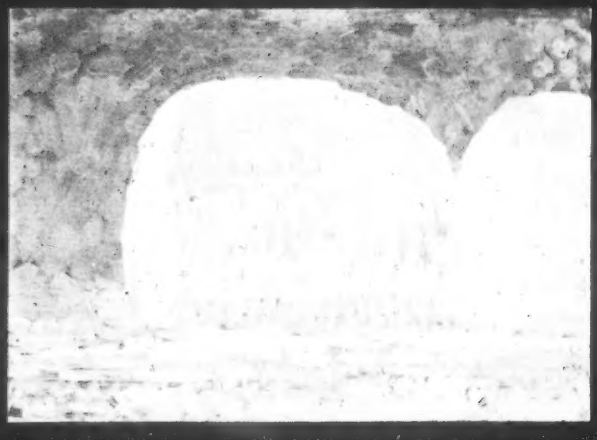
11

12

10

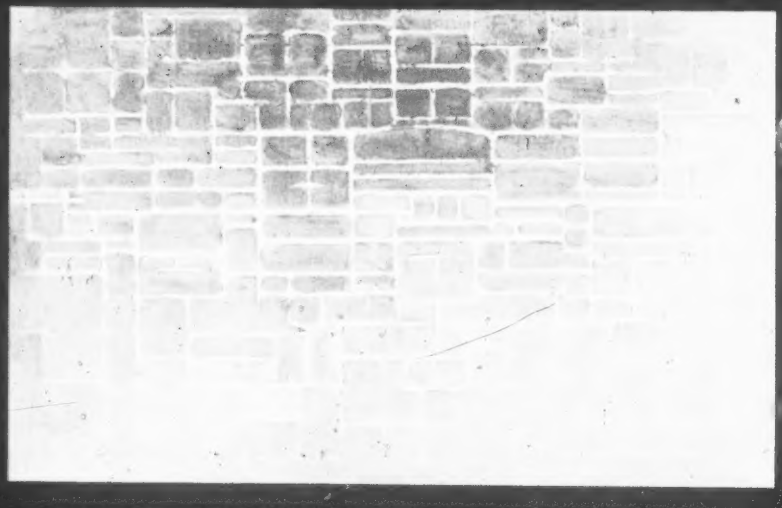


14



15

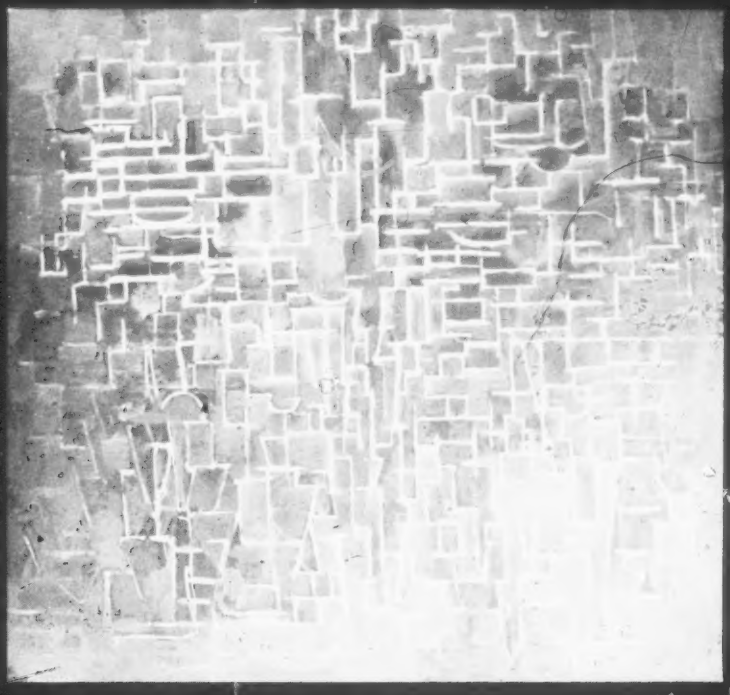
13



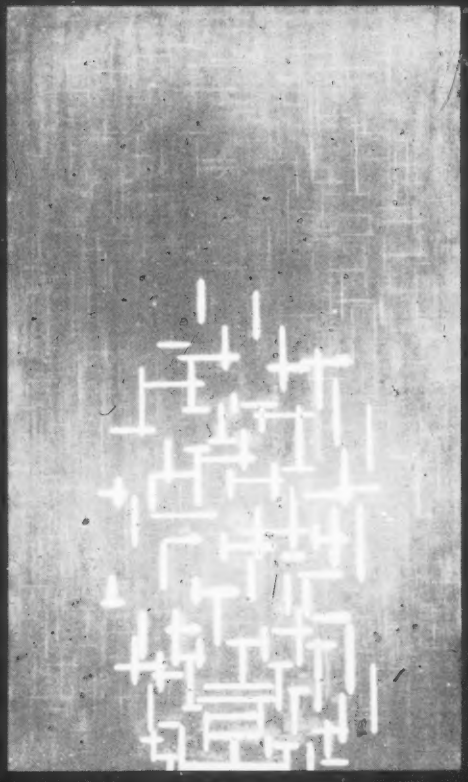
18

16

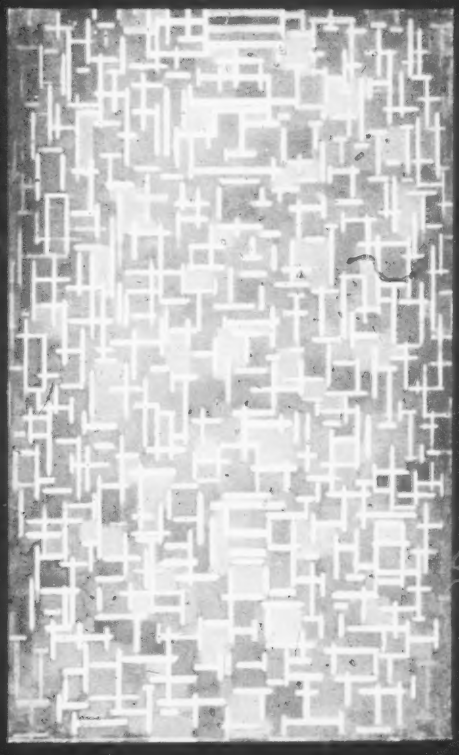
17

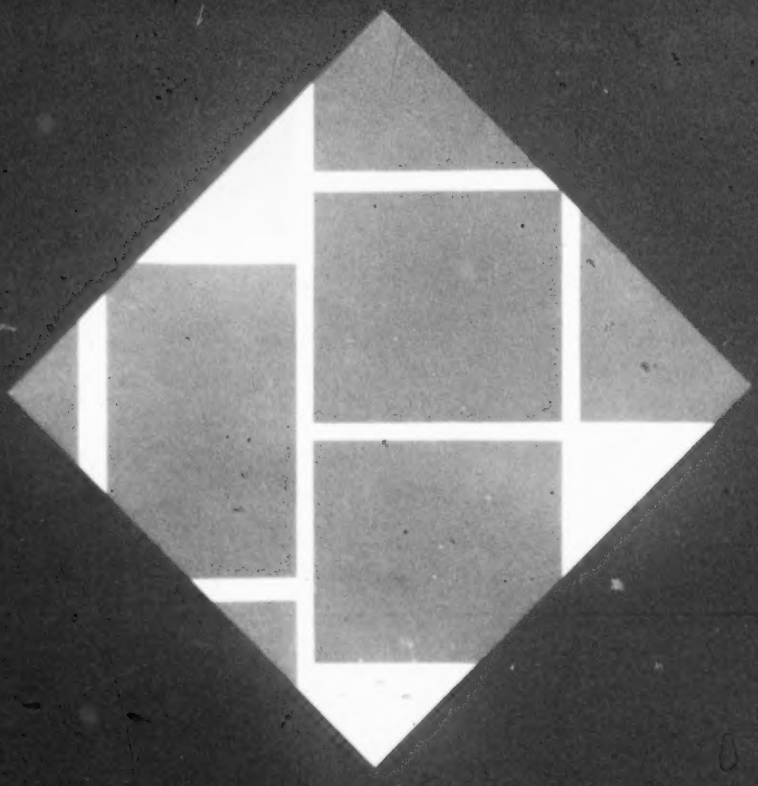


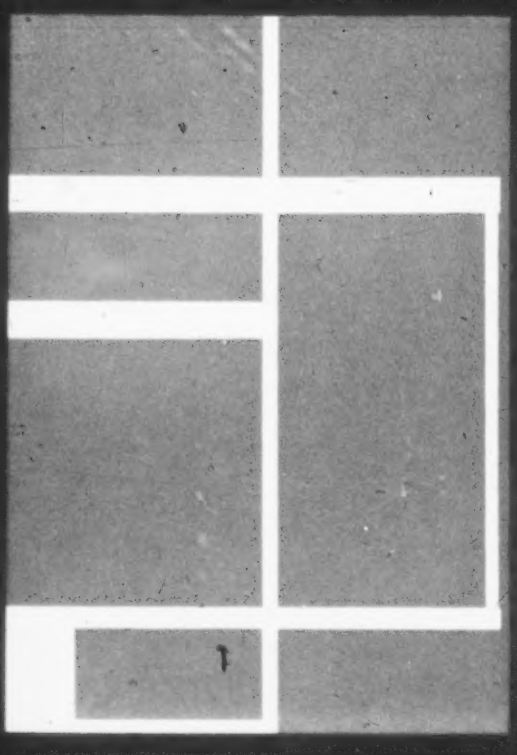
20

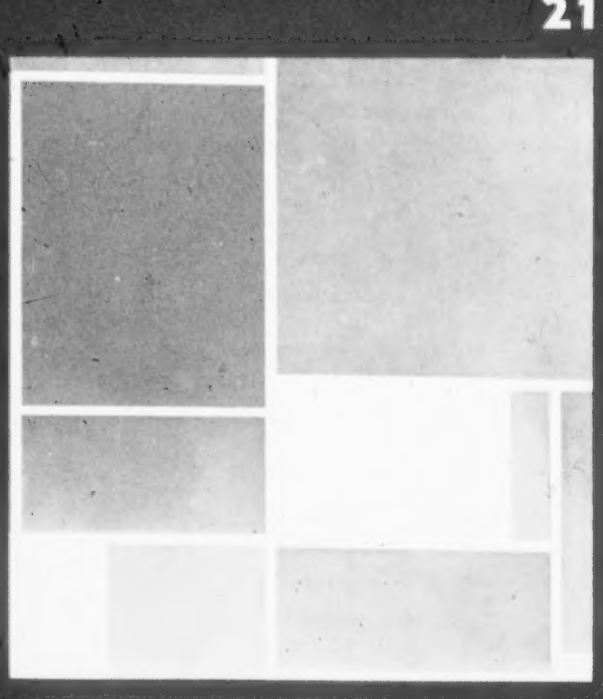


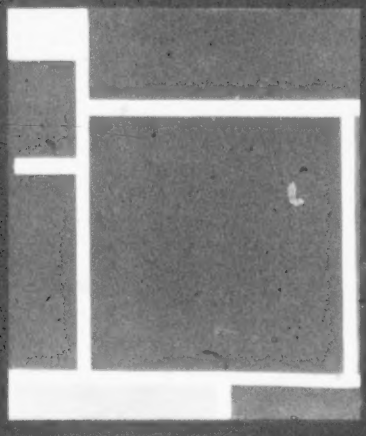
19



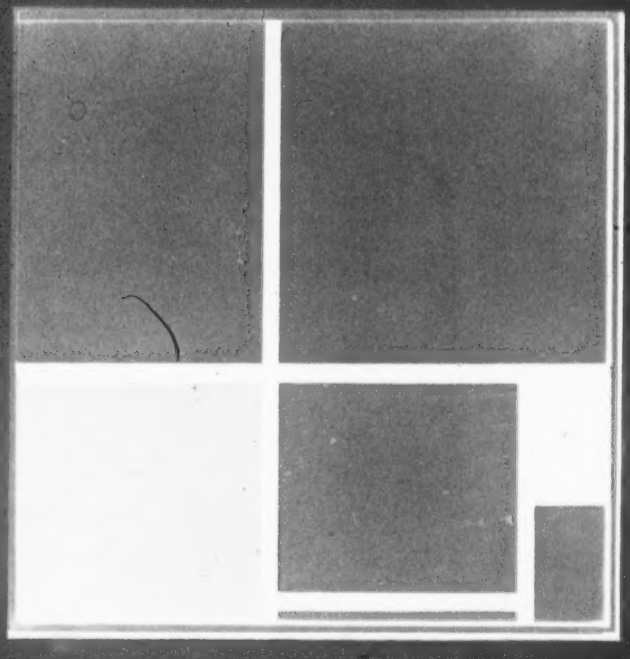

23


26

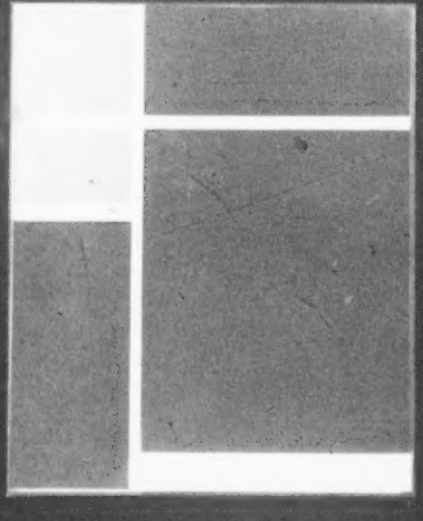

21



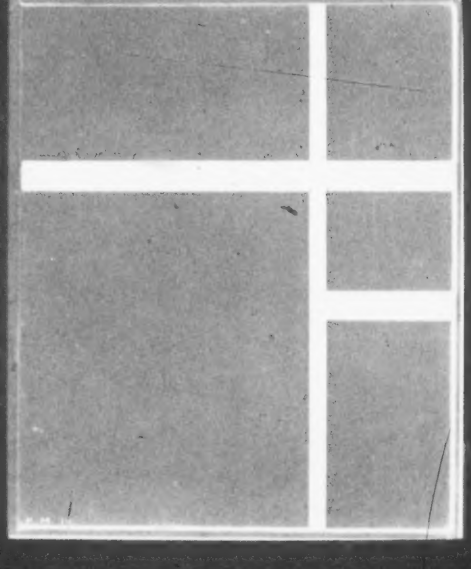
22



27

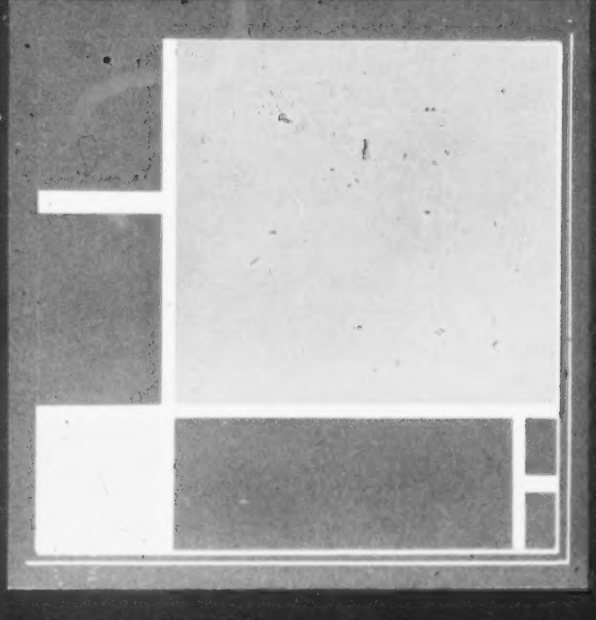


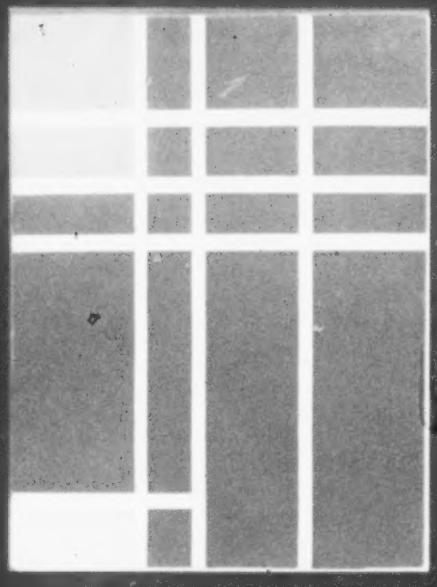
28



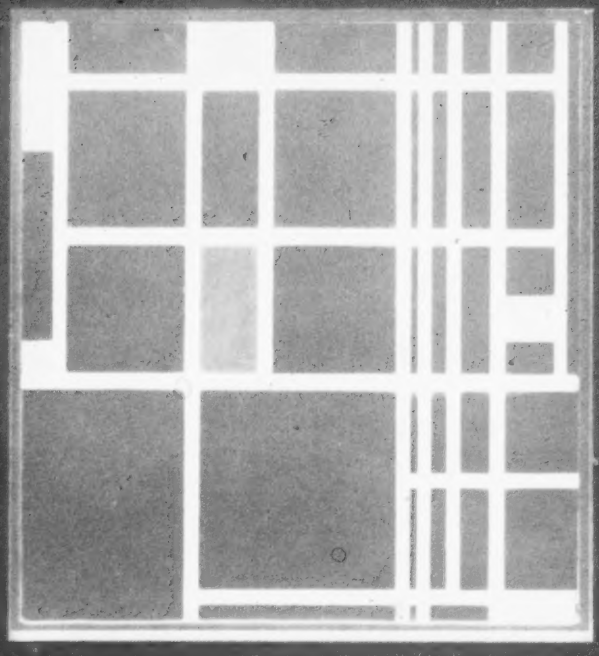
25

24



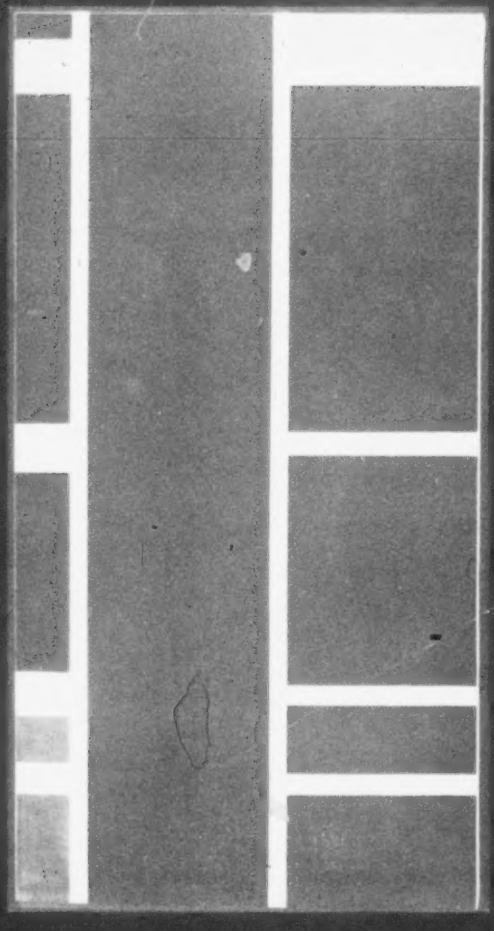


30

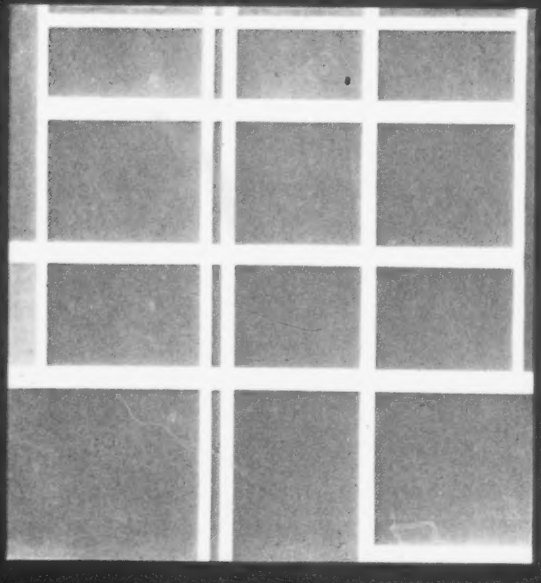


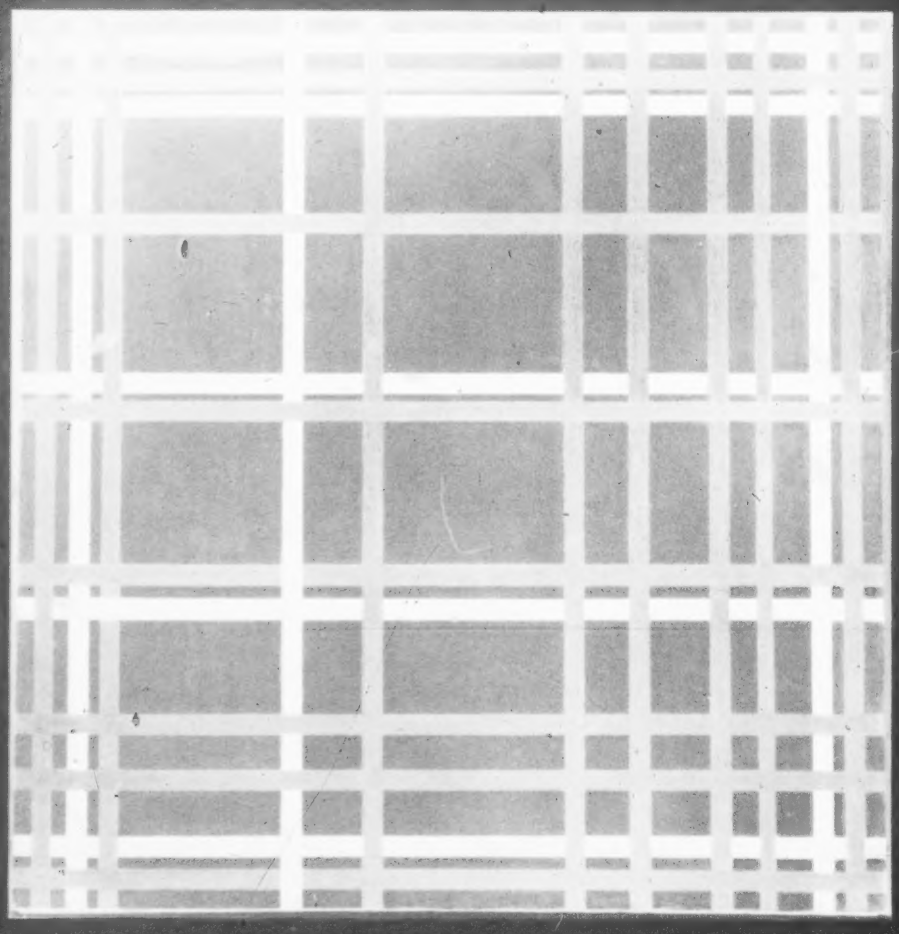
33

31



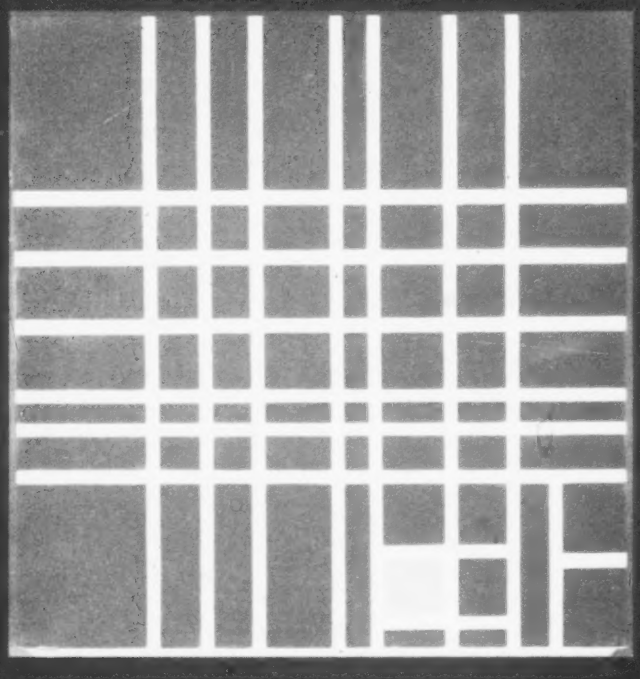
29



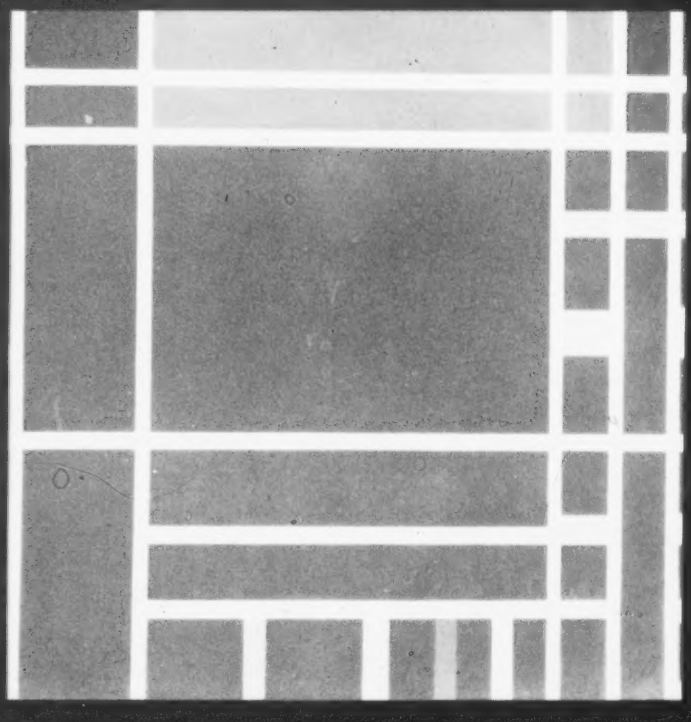


35

32



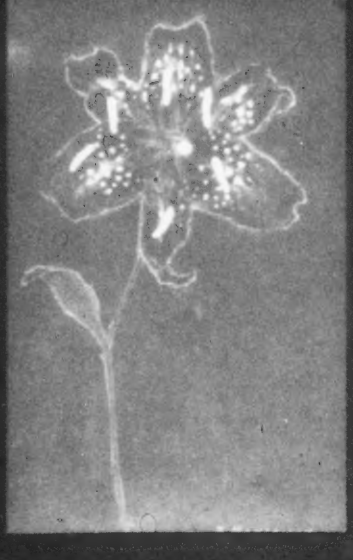
34



37

38

36



54

51

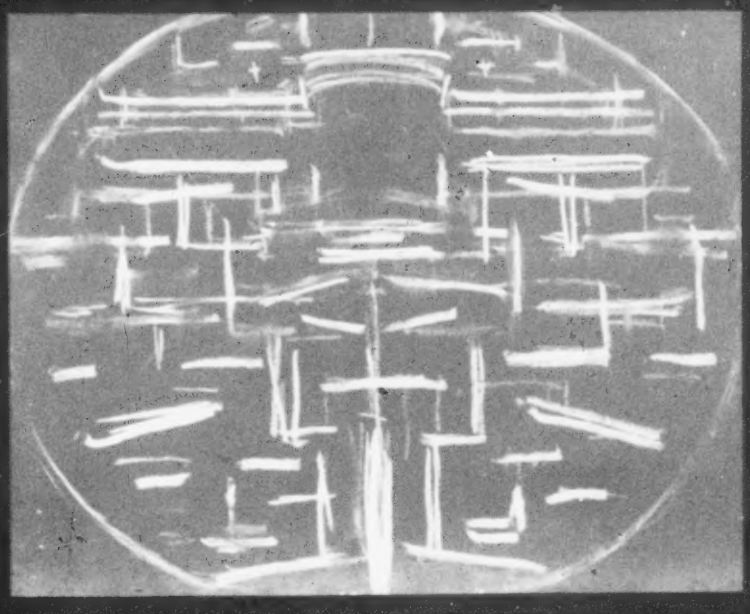
52

53

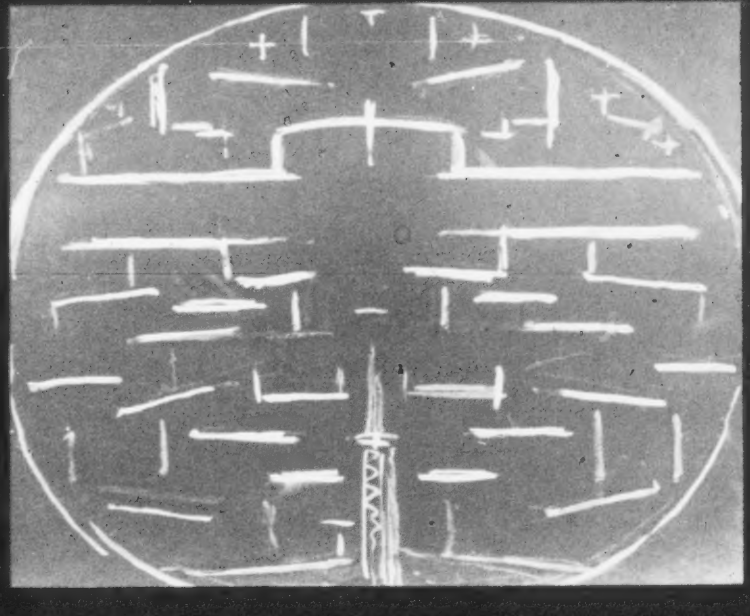
56

55

50

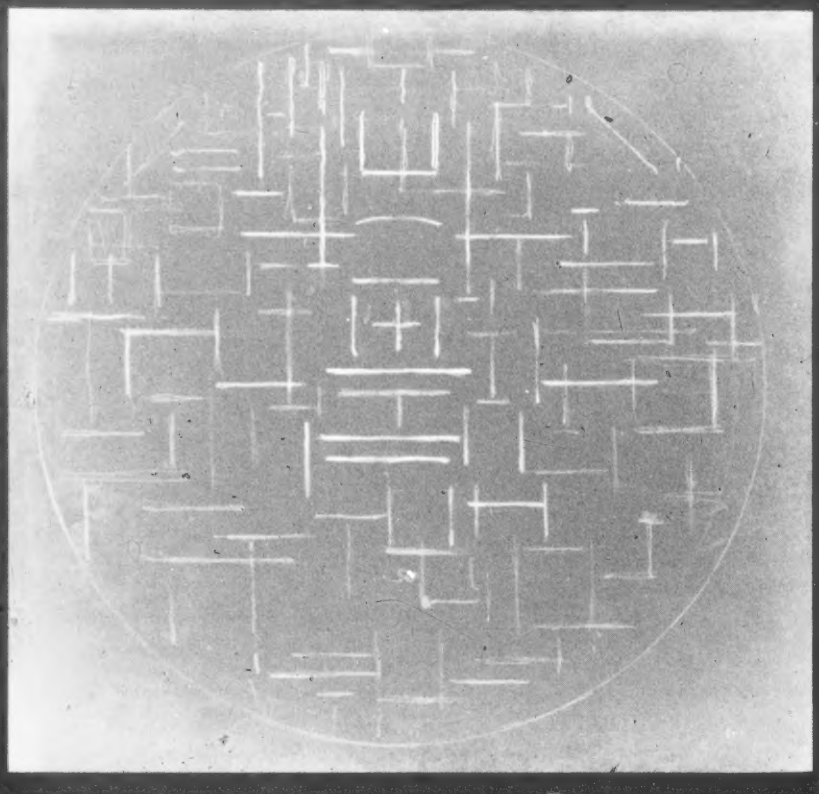


44

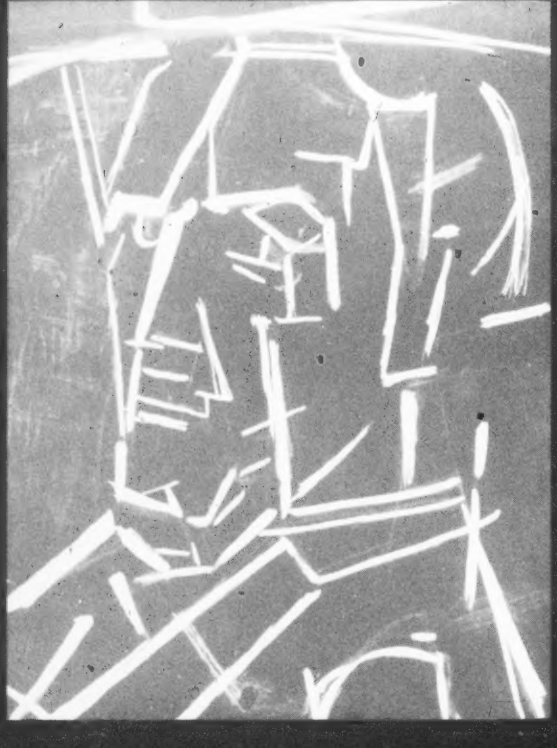


43

40

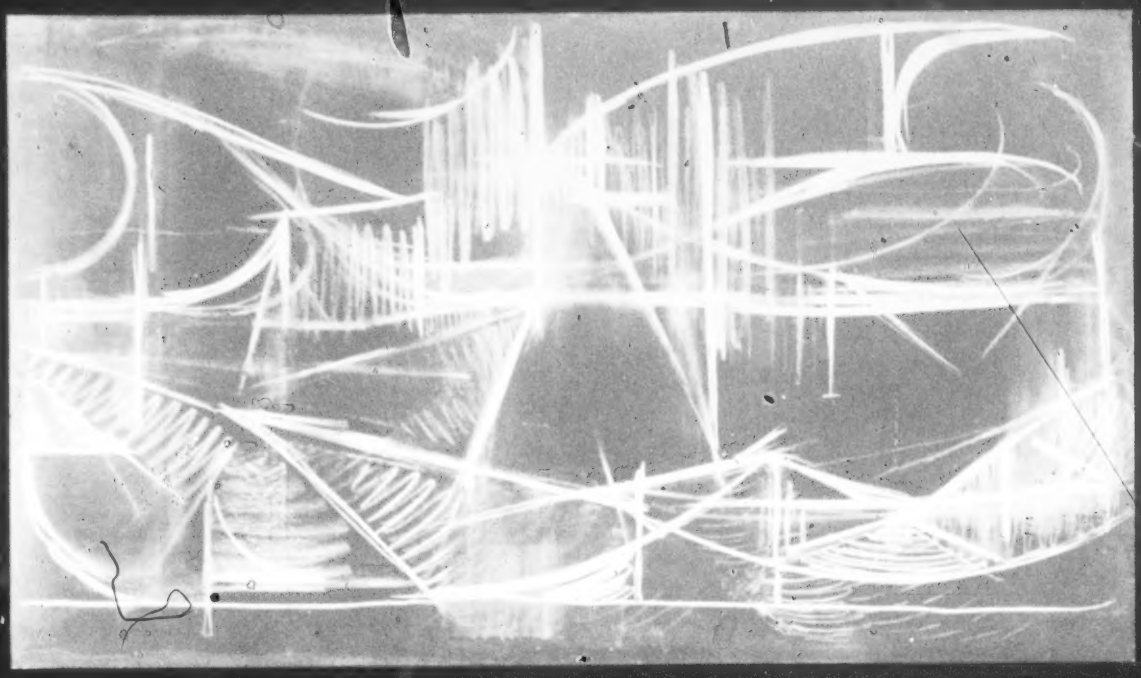


41



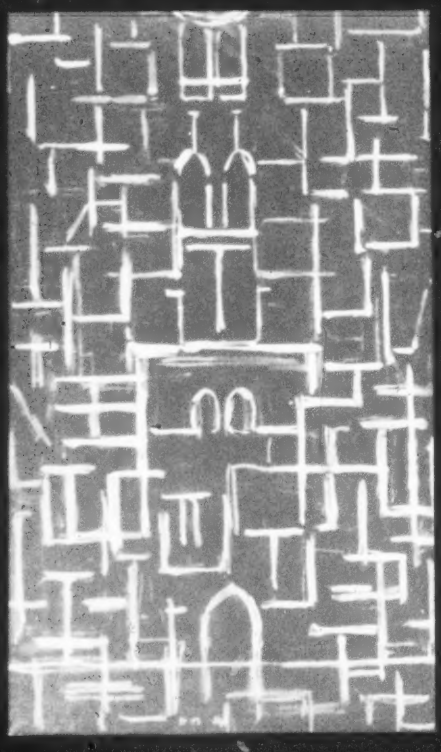
45

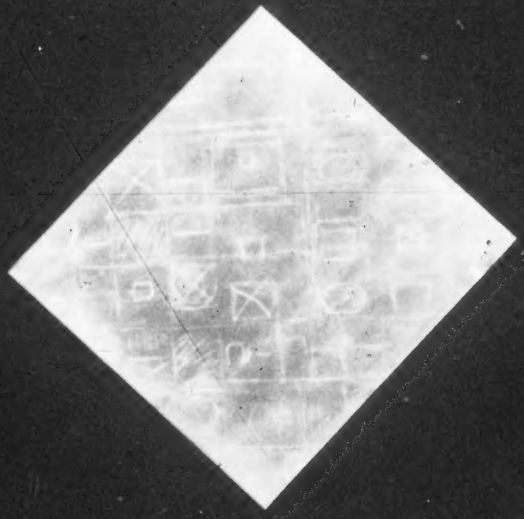
46



39

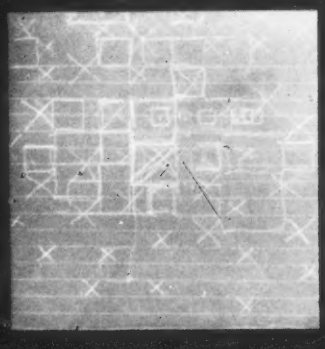
42



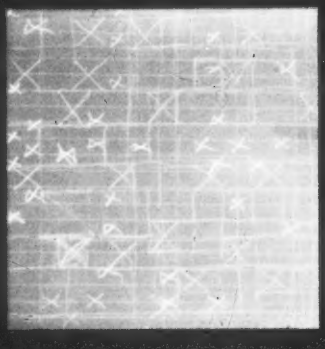


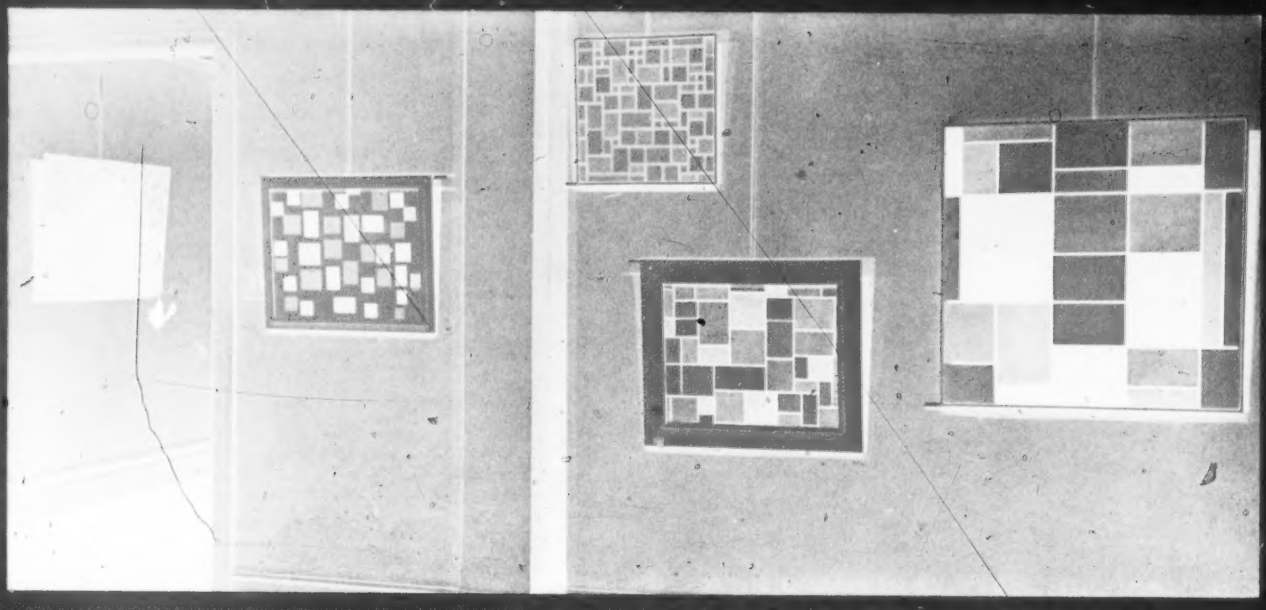
49

47



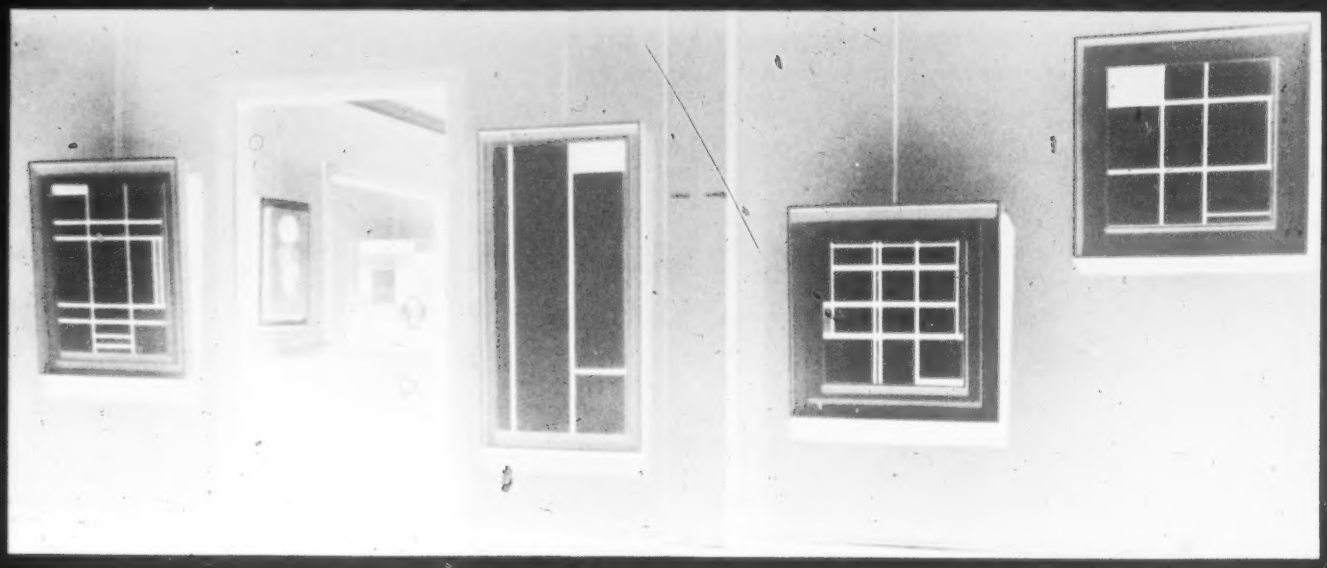
48





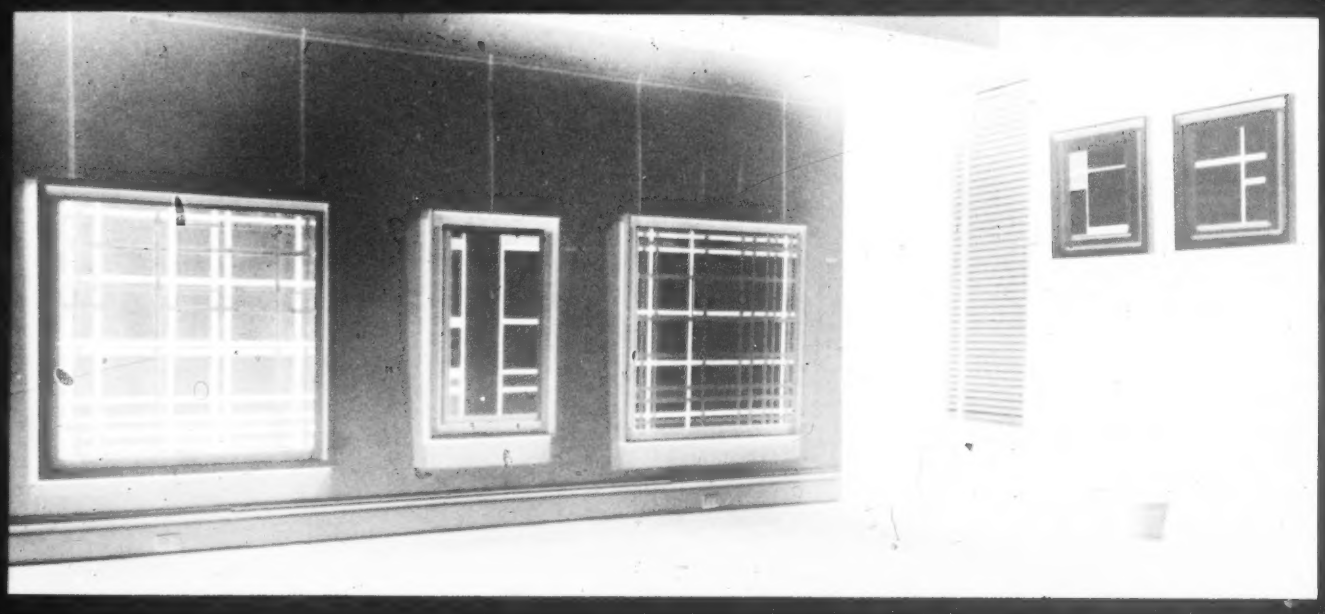
View, MONDRIAN Exhibition March 1951 **59**

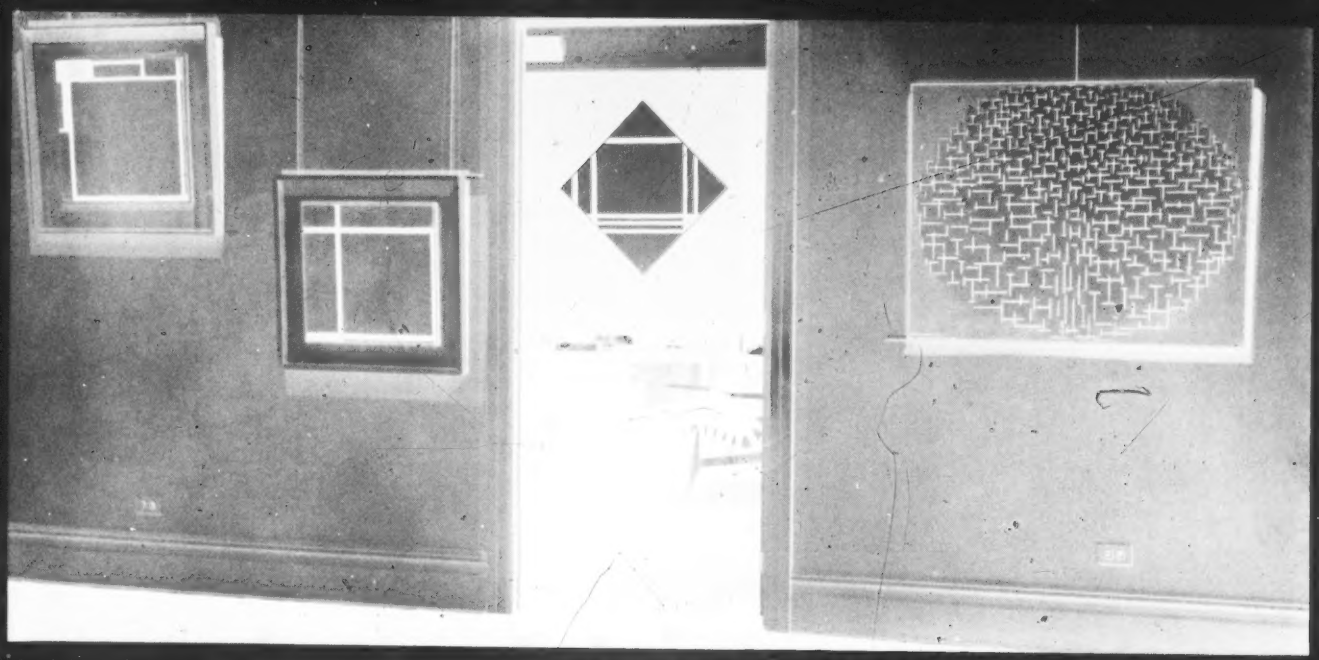
View, MONDRIAN Exhibition November 1953 **60**



61 View, MONDRIAN Exhibition October 1957

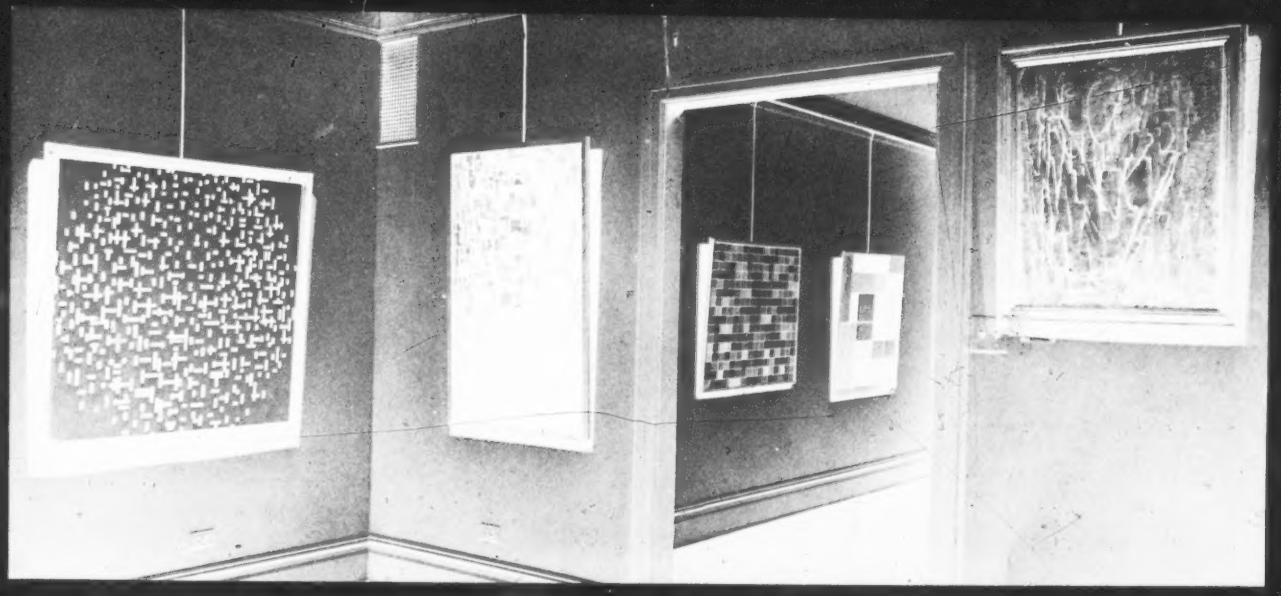
62 View, MONDRIAN Exhibition October 1957

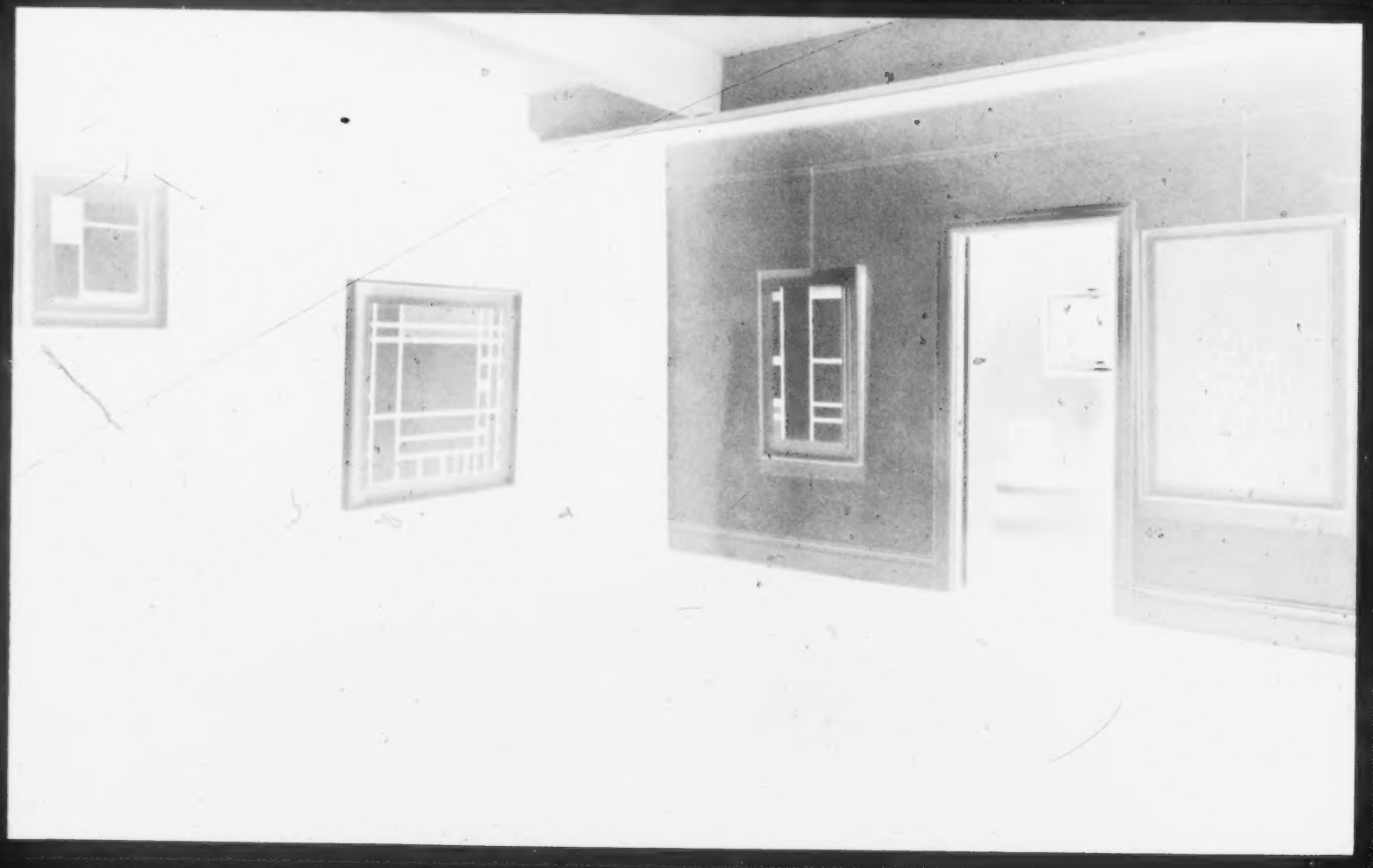




View, MONDRIAN Exhibition March 1951 **58**

View, MONDRIAN Exhibition October 1949 **57**





63 View, MONDRIAN Exhibition January 1962

An Exhibition of Paintings

Drawings and Watercolors by

PIET MONDRIAN

November 4 through 30, 1963

SIDNEY JANIS

15 East 57 Street New York